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LIVIA, WIFE OF AUGUSTUS. (FROM THE MUSEUM OF THE VATICAN.)



THE BUST OF LIVIA.



AUGUSTUS (IN MUSEUM OF THE VATICAN.)



ARCHAIC STATUE OF ARTEMIS. (FROM THE NATIONAL MUSEUM, NAPLES.)





LORENZO DE' MEDICI



COSIMO DE' MEDICI



HEAD OF DANTE BY VERROCCHIO



From the collection of the British Museum. Engraved by Paul Goussier, after the original by the artist.

SAVONAROLA



Engraved by Goussier, from the original painting in the Uffizi Gallery, Florence.

PORTRAIT OF VERROCCHIO, BY LORENZO DI CREDI.



FEDERIGO GONZAGA BY FRANCIA



VIDAL, POET AND SATIRIST



HEAD OF LUCAS BY L. G. ROBERTS



MARY



HEAD OF LUCAS BY L. G. ROBERTS



The Fair Rosamond.
From a very rare engraving of an ancient painting.

THE ROMANCE OF ROSAMOND.

THE romance of a beautiful woman retains its interest for all time, and when that romance is connected with history, the interest is doubled. The story of the Fair Rosamond, the "Rose of the World," the love of King Henry II., and the tales of her mystical, beautiful Bower, the accounts of Queen Eleanor's jealousy and hints of her harsh treatment of the fair daughter of the house of Clifford, the unhappiness and doubtless the early death of the lovely woman, contain an element of

romance and attraction which the march of Time has not dulled, and the meagre accounts of which are but a fascination to the imaginative mind of the poet and dreamer. That there was such a person there is no doubt; her father, Walter de Clifford, was a man of prominence in the kingdom during his time, and the family boasted not only blood, but beauty and a fair share of this world's goods. As to Rosamond herself, however the accounts of historians may differ on other points, there is no question that



HENRY VII.
Engraving by Paul Verelsteden after a portrait by Hans Holbein the Younger.



HENRY VII., EMPSON, AND DUDLEY ARTIST UNKNOWN

67



CHRISTO DEL MEDICI—BY JACQUES DA FONTAINE
(1480-1540)

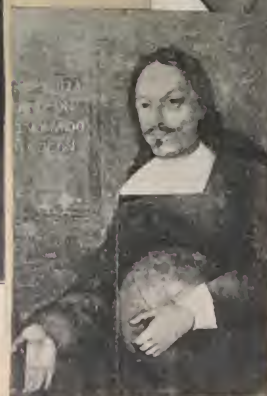


VITTORIA COLONNA—BY SEBASTIANO DEL PIOMBO
(1485-1547)

PICTURES IN THE JARVIS COLLECTION AT YALE SCHOOL OF FINE ARTS, NEW HAVEN



CHRISTO DEL MEDICI
PICTURE IN THE PITT-GALLERY



THE HAVANA PORTRAIT



KING EDWARD V.
*Alnwick Tower, 1483. Monmouth.
(in 1483, 1484, 1485)*



WARD IS... THE FOUNDER OF THE HOUSE OF THE HARTS.



KING EDWARD I



KING EDWARD II
(1284-1327)

...to ... the ...
... to Westminster Hall ...
... the King ...
... with a ...
... His policy was ...
... of a United ...



IT BY JEANNE D'ARC WITH HALO, IN MANUSCRIPT OF FIFTEENTH CENTURY. BRAUN PHOTOGRAPH



KING EDWARD III
Crowned 1327



KING EDWARD



RICHARD III
... of the ...

... point out that a popular periodical ...
... two hundred of thousands of hands, where the ...



KING HENRY VI



JEAN ARNOLFINI
AND HIS WIFE
JEANNE DE CHENAY

By Jan van Eyck
(National Gallery)



Photo. Erdmann.

1480
PORTRAIT ASCRIBED TO BOTTICELLI.
Formerly believed to represent La Bella Simonetta.
Staedel Institut, Frankfurt.



THE INFANT SAVIOUR

By Giovanni Beltracchi



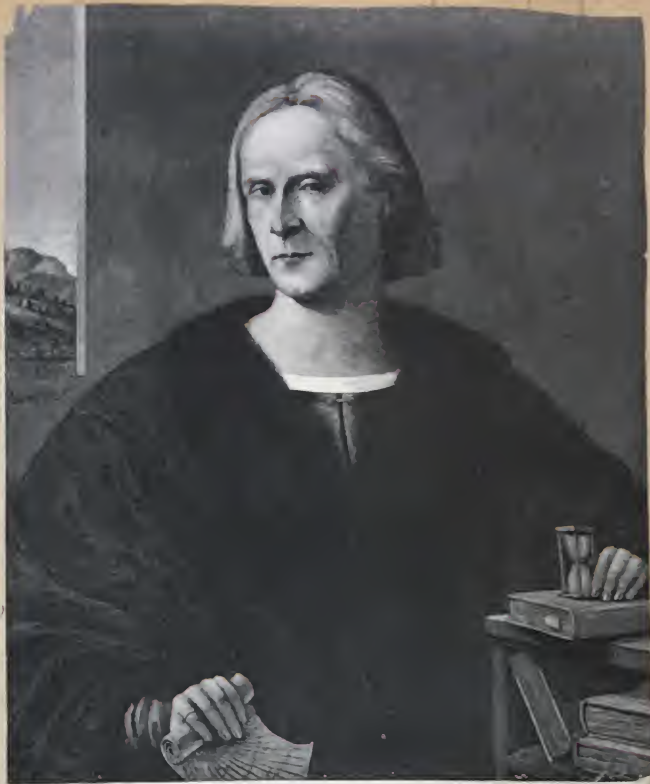
PORTRAIT

Variouly attributed to
Piero Varnici (Perugino)
and to Raffaello Sanzio





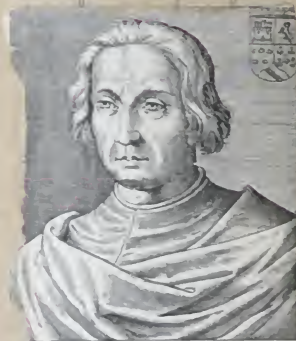
PICO DELLA MIRANDOLA. (AFTER ORIGINAL IN THE UFFIZI GALLERY, FLORENCE. PAINTER UNKNOWN.)



ENGRAVED BY T. JOHNSON.

DESIGNED BY JAMES W. ELLENBORTH.

THE LOTTO PORTRAIT OF COLUMBUS.



CHRISTOPHORO COLOMBO



WILLIAM RUFUS, DUKE OF AQUITAINE BY WILLIAM OF DRAKES



THE CORONATION OF KING HENRY II



BAYARD



THE MAID OF ORLEANS.

From the original, by an unknown painter, in the Hotel de Ville at Paris.



DÜRER

BY JOHN LA FARGE

"Nurnberg's hand goes through every land"



ALBERT DÜRER.

wealth
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PORTRAIT OF A MAN BY ALBRECHT DÜRER (1500)



from a photograph by H. J. H. H. H.

PORTRAIT OF DÜRER BY HIMSELF (1500)
MUNICH GALLERY



photograph by Van der Weyde
 PORTRAIT OF A YOUNG MAN, BY HOLBEIN
 Recently acquired by the Metropolitan Museum of Art



SIR THOMAS MORE



THE DUKE OF NORFOLK





HENRY THE EIGHTH.



Edward Prince of Wales.



His Honor
Sir Thomas More

1535

D VI.



THE SIX QUEENS OF HENRY VIII.

The extraordinary matrimonial adventures of the famous Tudor monarch, their interest as one of the strangest chapters in the annals of royalty, and their influence upon the later history of England.

IT may sound like a paradox, but the eighth Henry of England, looked at from one point of view, might almost be considered a pattern of kingly morality. He was sometimes praised as such by saints like Cranmer. Other rulers have left us rows of brilliant faces on their palace walls, painted in all their blooming beauty and insolence by the monarch's

own painters. They are pointed out as the Duchess of This and the Marchioness of That, the king's favorites. But when we see the row that Henry left, they are all wives.

As it was against the feeling of England that he should have more than one queen at a time, he was sometimes driven to harsh measures to make the way clear



HENRY VIII, KING OF ENGLAND.





King Henry VIII. (Holbein.)





LOUISE OF SAVOY AND MARGUERITE DE VALOIS — Page 102



CHARLES V — Page 109.



CATHERINE DE MEDICIS.



CATHERINE DE' MEDICI

SIR HENRY GUILDFORD.



PRINCESS MARY, eldest daughter of Henry VIII, afterward Queen (Bloody Mary).
From the painting by Francis Bacon.

Vol. XIV—35



FRANCIS II, AGED SIXTEEN. Plate 27.



JACOBUS V, REX SCOTORVM.





RAPHAEL

PORTRAIT BY HIMSELF IN THE UFFIZI GALLERY, FLORENCE.

From a photograph by Brugi.

RAPHAEL.

BY JOHN LA FARGE.



HOWEVER desirous an artist may be of glorifying that type of artistic beatitude whom we call Raphael, he must needs hesitate. It is not only that he may have to analyze the movements of a mind that has floated easily through most of the spaces of art, marking its limits as if with the brush of a wing, but

he has to make a picture of Success itself, of that Fortune which is so impenetrable that we are still pagans in our view, and unwilling to believe that it can be built, as the pagans themselves made out, of smaller and more visible powers.

The easy and successful life of Raphael of Urbino is so completely one with the effect of his work upon us that his very good for-

The next article in "The Great Artists" series, on Rembrandt, will appear in the April number.

An Old London Folk Tale

BY MONCURE D. CONWAY



The Flea Whittington
Coat of Arms

IN the year 1862 some workmen, while repairing the cellar of a house in Gloucester, came upon a carved stone. It was a neatly executed sculpture representing a boy with a cat in his arms. This discovery at once attracted the attention of Dr. Samuel Lysons, rector of Rodmarton, who, two years before, had published

a work of remarkable research, entitled, *The Model Merchant of the Middle Ages, exemplified in the Story of Whittington and his Cat*. In this monograph Dr. Lysons had affirmed the substantial truth of the story of Whittington's Cat, in the face of a confirmed antiquarian scepticism. The various explanations that had been given of the legend assumed that the Cat story was much later than Whittington's own time. He died in 1423. Dr. Lysons had directed his investigations to prove the legend well known in the fifteenth century. His arguments had not convinced antiquarians. But this sculptured boy and cat proved to be important witnesses. Fortunately, in England the history of every square foot of land is traceable.

The enthusiastic rector was soon exploring the archives of Gloucester, and at length came upon a rent-roll of the time of Henry VI., 1460, with the following entry: "The Prior of Lanthony holds all those houses and buildings with their appurtenances in the aforementioned lane, called Abbey Lane, up to the common highway adjoining the chancel of the church of St. Nicholas, and also the tenements of Richard Whitynton, Lord of Staunton, which are called Rotten

Row and Ashwell's Place." The Richard Whitynton here mentioned was already known to have been the grandnephew of the famous Lord Mayor. Surveys were instituted, which proved that his tenements described in the above rent-roll stood just where the sculpture was found.

Richard Whittington was born in or about the year 1358. He was a younger son of Sir William Whittington, of Pauntley, Gloucestershire, where he was born. Sir William having died in 1390, his widow was left in good circumstances. A branch of the family still exists at Hamswill, near Pauntley. Dame Whittington was of the North Devon family of Mansels. From her neighborhood had come Sir John Fitzwarren, then a great merchant in London. To him, as a friend of the family, Richard was sent as a prentice, then the highest place open to a boy, unless he went into the Church or the law. Only the sons of "freemen" of the City, or boys of good and honorable families, were admitted to the seven years' apprenticeship. About the age of thirteen Whittington came to London. Mr. Besant gives a graphic description of the City of that time, which was a sort of republic governed by a mercantile oligarchy.

In 1370, when Whittington was twenty-one, his name appears, for the first time, in the City records,—as contributing five marks as his share of a loan to the City. This was not so much as the share of some others, but shows he had taken up his "freedom," and was in successful business. Whittington's name next appears in 1387, as one of the Common Council. Two years later he is named as surety for ten pounds towards the defence of the City. Thus in ten years his assessment had risen from five marks to ten pounds, this sum being that paid by the richest citizens. In 1393 he was chosen Alderman, and in the same





SIR WALTER RALEIGH



— LADY JANE GREY. —



SIR FRANCIS DRAKE



Hawkins



SIR FRANCIS DRAKE



MARY, QUEEN OF SCOTS



WILLIAM, LORD DORSET, BY MARC GERARDT



THE ELY PALACE PORTRAIT.



THE DROESHOUT PRINT, PREFIXED TO THE FOLIO OF 1616.
Reproduced by permission from the copy in the Bodleian Library, New York.



FRANCIS BACON, VISCOUNT ST. ALBANS.
English Philosopher.



MARGARET OF NAVARRE.



SIR PHILIP SIDNEY.



CATHERINE DE' MEDICI
FROM A PORTRAIT BY CLOUET IN THE LOUVRE.



MARGOT D'ORLÉANS.



Portrait of John Donne, Bishop of Salisbury.



Portrait of Sir Anthony More.



Elizabeth, Countess of Salisbury.



THE FACTS ABOUT SHAKESPEARE.

BY JOHN CORBIN.

INSTEAD OF BEING A DIVINITY, ONLY FIFTY-FOUR YEARS OF AGE, THE GREAT ELIZABETHAN DRAMATIST IS ONE OF THE GREATEST LIT. FIGURES IN LITERARY BIOGRAPHY.

It has often been said that we know nothing of Shakespeare's life, except that he was born at Stratford, wrote plays in London, and died at Stratford at the age of fifty-two. His character as a man and as an artist it has been the fashion to regard as inscrutable.

Others shirk the question—then art free. We ask and ask—then amuse, and amuse, Out-topping knowledge.

To the manlike view of the nineteenth century, which Matthew Arnold thus voices, the great Elizabethan playwright was divine.

Many distorted shadows have been cast by the priestly fires of poet-worshippers. One of them is the idea that no unschooled rustic, no mere actor-playwright, could have been all that Shakespeare's victories make him out, and so weak minds weave mares' nests of Baconian theory. Another is that to subject him to the "question" of scientific biography and criticism is a sacrilege; and so grandiose platitudes have taken the place of unadorned truth. Arnold closes his profession of ignorance by crying "Better so!"—proclaiming Shakespeare not so much a man as the supreme and final embodiment of human thought and feeling.

*Barrett Wendell and others have written vastly suggestive, if not always convincing, literary biographies of Shakespeare. Sidney Lee's "Life" is by far the best collection of the authentic facts.

5 M

The point fact is that the authentic records of Shakespeare's life tell a complete, and, together with frequent self-revelations in his plays and poems, make up a portrait which is strikingly clear-cut, and by all odds the most interesting in literary biography.

SHAKESPEARE'S BOYHOOD AT STRATFORD.

One of the standing-blocks in the path of plain truth has been the fact that in his outward aspect Shakespeare's life was normal, even to the verge of the commonplace. Mankind is unwilling, perhaps unable, to believe in the quiet simplicity of intellectual and spiritual greatness. Always the cry is for a sign. If the accompaniment of salutes is loud enough, and the fireworks sufficiently hazardous, any quack can woo the public ear.

Petrie and important souls proclaim that art is above morality. Science itself has labored of late to show that genius is the child of insanity. But common sense tells us that the creative spirit is great in proportion as it is at one with nature; and nature in her most powerful moments of creation is most silent. It is her destructive energies that shake the earth and shatter the oak.



From a photograph by T. Knapp, New York.

RE-STATUE OF SHAKESPEARE IN CENTRAL PARK, N. Y. YORK, MODELED BY JOHN QUINCY ADAMS WARD.



STRATFORD PORTRAIT—WILLIAM SHAKESPEARE.



MARQUELLE D'ESTRE



KING JAMES V. AND MARY OF GUISE. PAINTED UNKNOWN.



FRANCES KNIVETT, COUNTESS OF RUTLAND BY ZUCCHERO



THOMAS DE WITT, BY THOMAS DE WITT
From a portrait by the Dutch painter Gerard Honthorst 1634, 1635



SIR ROBERT NICOLLS, 1ST BARONET, LORD OF LONDON



"THE BARONET NICOLLS"



CAPTAIN KIDD, THE DISCOVERER OF THE 'VAL'



HENDRICK HUDSON



MARY, QUEEN OF SCOTS, BY MARY, QUEEN OF SCOTS



MARY, QUEEN OF SCOTS, BY MARY, QUEEN OF SCOTS



THE INFANTA ISABELLA-CLARA-EUGENIA BY E. GONZALEZ



MARY, QUEEN OF SCOTS, BY MARY, QUEEN OF SCOTS



MARY, QUEEN OF SCOTS



1570



King's Head



HERN DE LOURDINE.



HELÈNE FOURMENT

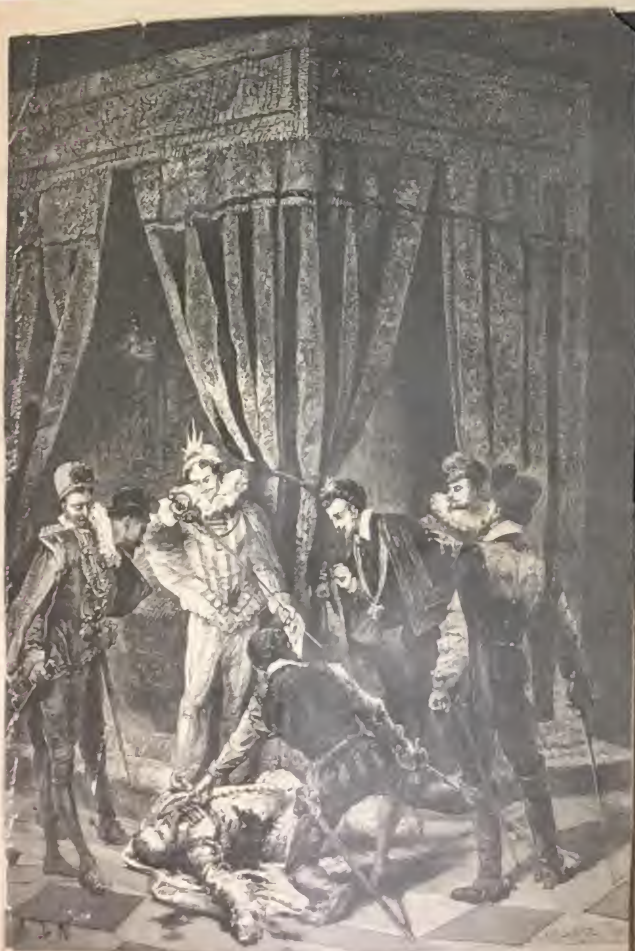
By Rubens
Photo by Hanfstangl
Munich Gallery



MARIE DE MEDICI



HENRI IV.



HENRI IV. AND THE MURDER OF BARRAS - 1694



III. (By Clouet)

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Portrait of Franz Hals

PORTRAIT OF RUBENS BY HIMSELF
Showing him at the age of over sixty years
IMPERIAL GALLERY, VIENNA

the great commercial city of Antwerp. But he was not born there, and even the certainty of his place of birth was unsettled until recently. Rubens himself and his people seem to have been ignorant of the singular secret. Those most interested were anxious not to reveal it, and his mother had promised to be silent. His father had not engaged in trade, but had studied, and become a doctor in both civil and ecclesiastical law. He had mar-

* Traditionally, but inaccurately, I believe

Calvinist." But externally he kept within legal bounds. Still, denounced at length, he determined in 1568 to leave, obtaining honorable recommendations from his colleagues on the Town Council of Antwerp, and withdrew to Cologne, which was a place of refuge and a manner of neutral ground. There John Rubens, obliged to recover his fortunes, came into the service of Anne of Saxony, wife of William of Nassau, the Silent, Prince of Orange, a foremost champion of Protestantism,

RUBENS

RUBENS'S WIFE WITH FEATHER FAN OF THE PERIOD.

PORTRAIT
OF A
GENTLE-
MAN
BY FRANZ
HALS
SOLD AT
CHRISTIE'S
for £ 3,780



THE FIELD OF ART



The Guildsmen: Officers of the Cloth workers' Guild
by Karel van Mander, 1632, Amsterdam

THE DUTCH GROUP-PORTRAITS
THE "Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses," published in Vienna, is an annual volume of folio size, and running to 500 pages, more or less. There have been added to the collection four volumes in larger folio, devoted to special subjects too vast to be included within the usual page; and one of those contains by way of introduction that most valuable essay by W. K. Hoff on Roman art, which has been translated, separately, and published as a quarto volume under that title. Another has to do with the prodigious frieze of Ajijocash in Asia Minor. So much to introduce the book; so much for "the place where," as Don Adriano says; and as for the time when, it is indifferent; but very recently there has appeared in those columns a treatise by Alois Rühl, entitled "Die Holländische Gruppen-porträt." The Dutch Portrait Groups. This essay occupies 200 pages of the annual folio volume, and in-

cludes four plates in photogravure and 75 text illustrations printed from half-tone blocks. In other words, it is of the size and importance of a large octavo volume. It is as thorough as it is big; and one sees why this annual publication is supported at government expense. It may be well to give some account here of the contents of the paper.

It appears that in the later years of what we call the Middle Ages there were certain regularly organized pilgrimages from the Low Countries to Jerusalem, conducted in a formal sort of way, the organizers thereof calling themselves the Brothers of the Holy Sepulchre. In the fifteenth century already their portraits were in the way of being painted by Jan van Scorel, who is also called in the different dictionaries Schorrel and Schoorl, which last seems to be the usual form in which is given the name of his native place. Each picture contains six or eight figures arranged in a row, with but little variety of pose. There was also a religious order closely con-

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Jan van Scorel
By Hendrick



HENDRICK IN ARMOR
by Hendrick van Scorel, after the painting by



REMBRANDT'S SCHOLAR, THE JERUSALEM SCHOLAR
From a photograph in the Berlin University Library, after the painting by Rembrandt

PORTRAIT OF A LADY BY REMBRANDT

(From a photograph in the Berlin University Library, after the painting by Rembrandt)

PORTRAIT OF A LADY BY REMBRANDT



From a photograph in the Berlin University Library, after the painting by Rembrandt

to go still further in pursuit of of poverty and of such a pressing concern
 only under of necessity



DETAIL FROM THE ANATOMY LESSON (1632).

IMPERIAL MUSEUM, THE HAGUE.

From a photograph by Braun, Clement & Co.

REMBRANDT.

BY JOHN LA FARGE,

Author of "Michelangelo," "Raphael," etc.



WE have seen the divine Raphael pass through life as if on wings, serenely beautiful, untouched by the great sorrows of the world, helped all along by kindness and applause. So we have seen Michelangelo an ample of life full of sadness within a glory that accompanied him from youth to extreme old age. With him another of the great artists, Rembrandt—the only one to be placed by him, perhaps—has some connection of deep feeling, of an interior life revealed only by his work, of an extraordinary aptitude and application as a workman, and of struggle against adverse fates. But while Michelangelo began and ended his long life in full recognition of his preëminence, leaving name and fortune to a family, Rembrandt, beginning in fair repute, continuing in deserved reputation, ends obscurely, less and less appreciated, misunderstood, disappearing in a shadow like that which envelops the mystery of his paintings. This darkness closes upon him and his story, so as to make him a subject of confused anecdotes, of misapprehended statements. And, indeed, even during the success of his life, the man himself is hidden. Of what he really was we can know but little except through his paintings, his etchings, his drawings. His extreme absorption in work, which during his good days was a happiness and during his bad days a relief, separated him as a great worker, little known to the men of his day, in such a way, at least, as we might have fairly expected. Now, at length, we know all the ordinary facts of his life, the legends have melted away, and we can follow year by year the quiet accomplishments of his



REMBRANDT

1639-1669



TRAIT OF AN
 D LADY

Velasquez at the Museo del Prado, Madrid



The Connoisseur

been assigned severally to the Infante Don Carlos, Philip III, and Philip IV. It is obvious that the portrait cannot be that of Philip III, for he died more

Philip IV. It is even said that the latter king took credit for inventing it himself. The man in the picture is not a lad, and when Philip IV. had passed out of

his youth Velasquez was producing very different work from the opaque methods of his early style. Indeed, the last of Philip IV., at the age of eighty, shows that already Velasquez had attained to his more atmospheric and lighter method. This work is a portrait of the Infante Don Carlos, the youngest son of Philip IV. and the first-born of Velasquez's very imperfect, and close inspection of this work compels the belief—it is heresy to say so—that it is a portrait of Philip IV., it is by some other hand than Velasquez, probably by some pupil or plagiarist. That Velasquez, in his early days, could be tempted by the touch-motivated Court fashion to paint his sitters eight or nine heads high, the full-length portrait of the King in our National Gallery testifies; but he never produced such monotonous black, without indication of atmosphere as exists in this portrait in the Prado.

In *Las Borrachas*, or *The Topers* (1628), as we call it, painted before the artist was thirty, opacity of shadows is observable. The lighting, as a whole, may be considered as a compromise between the conventionality of a dying art and the budding of that impressionism which was to result in *Time* and *Las Meninas*. On the question of execution, however, no trace of formula is visible. Firm, but vigorous, and not in the least tight, its methods resemble very much the earlier and more somber *Water-Carrier*, lent by the Duke of Wellington to the recent exhibition in the Grafton. Yet freedom black and direct as the work is, Velasquez had evidently not yet



DON JUAN DE AUSTRIA BY VELASQUEZ

than two years before Velasquez was introduced to Court; besides which—first anachronism—the collar which the subject of the picture is wearing did not come into vogue till the early years of the reign of

acquired the luminosity of shadow which he afterwards attained. That the painter could pass from this work to such a conception as *Palamedes* (No. 1050) is sufficiently surprising. This work was



PHILIP IV. OF SPAIN
ENGRAVED BY CHARLES BAUDE FROM THE PAINTING BY VELASQUEZ IN THE NATIONAL GALLERY, LONDON



GERARD DOW, 1613-75

Portrait of himself



THE MAN WITH THE LEATHERN BELT. Portrait of a young man, by himself.

From the original, in the Louvre.



Simon de Vos, painted by himself.
(In the Antwerp Gallery.)



THE SURRENDER OF BREDÁ (The Prado, Madrid)



DONA JUANA, WIFE OF VELASQUEZ

Painting by Henry Wolf from a Portrait by Francisco Pacheco
Painting now in the Collection of C. Lambert, Esq., Paterson, N. J.

VELASQUEZ

BY JOHN LA FARGE

AUTHOR OF "MICHELANGELO," "RAPHAEL," "REMBRANDT," ETC



IN 1605, an English ambassador, with an escort of 600 attendants, entered Valladolid to arrange for a treaty of peace, and to present the congratulations of King James to the King of Spain, on the birth of his son who was to be Philip IV., immortal for us through the paintings of Velasquez. That same spring Cervantes published the first part of "Don Quixote," a book which appears for all time the contrasts which declare in the Spaniard a singular and courageous idealism, and the love of a contradictory reality which was to become

the keynote of the art of Spain. The Knight Errant and Sanchi Panza resume, in the immortal pages of the story, the heroic Spain of the past—the Spain of adventure and conquest—and the more sober payment for the same, which was to come. The power and wealth of Spain were still preminent. The gold of America and the treasures of the East came there, and Seville was a capital for the merchants of the world. There were colonies of foreign traders—German, Flemish, French, and Italian; and the city was both a great mart, and also a very religious city, full of churches and good deeds, and money spent upon them; and it kept a something from earlier time of oriental mark, both in its buildings, its habits





Prince Rupert.

From the portrait by Verelstede at Hampton Court. — an engraving of the Earl of Sandwich.



PORTRAIT OF A BOY
FROM THE PAINTING BY ALBERT CUYP



BABY STUART

FROM THE PAINTING BY VAN DYCK



DAUGHTERS OF THE PAINTER
FROM THE PAINTING BY CORNELIS DE VOS



CHILDREN OF CHARLES I. OF ENGLAND
FROM THE PAINTING BY VAN DYCK



PORTRAIT OF REMBRANT



RABBI WITH WHITE TURBAN BY REMBRANDT



PAINTED BY VAN DYCK.
WILLIAM CAVENDISH, DUKE (PREVIOUSLY EARL) OF NEWCASTLE.



PAINTED BY VAN DYCK. FROM THE ORIGINAL PAINTING AT WINCHESTER HOUSE, BY PERMISSION OF THE EARL OF BATHURST.
PRINCE RUPERT.



FROM THE ORIGINAL PAINTING AT WINCHESTER HOUSE, BY PERMISSION OF THE EARL OF BATHURST.
GENERAL HENRY HUTTON.



Portrait of Charles I.

By Sir Robert Strange, 1720



King Charles I.

Portrait of King Charles I. by Sir Robert Strange, 1720



Charles II, when Prince of Wales, by Sir Peter Paul Rubens, 1659

Portrait of Sir Robert Strange, by Sir Peter Paul Rubens, 1659



NELL GWYNNE

From the Collection of the Earl of Arundel



Portrait of Sir Robert Strange, by Sir Peter Paul Rubens, 1659



Portrait of Sir Robert Strange, by Sir Peter Paul Rubens, 1659



JOHN DRYDEN.



433. VAN DYCK—PORTRAIT OF HIMSELF.



John Dryden



PORTRAIT SIR JOHN COKE BY VANDYCK



PORTRAIT OF VANDYCK.
(Engraved by Kneller, about 1705.)



WILLIAM II OF NASSAU

From a photograph in the Berlin Photographic Company after the painting by Vandyke



OF THE TENTH EARL OF NORTHUMBERLAND WITH WIFE AND CHILD BY VANDYCK



MILA ADORNO BY VAN DYCK



RICHARD LOVELACE



CATHERINE DE BRAGANZA
QUEEN OF PORTUGAL
BY NATHANIEL BROWN



«PORTRAIT OF HOGARTH» BY HIMSELF



WILLIAM DE WITT
BY FRANK BACH (BY BRILL AND OTHERS)



THOMAS CAREW



MILTON AT THE AGE OF 3

George Villiers, Duke of Buckingham
From the miniature at Greenwich, 21 Jan. 1628
at the Duke of Devonshire's, &c.

John Hampden

From the miniature by S. Cooper at Windsor Castle
by permission of Her Majesty the QueenMILTON AT SIXTY TWO.—FROM THE ORIGINAL
DRAWING IN THE COLLECTION OF THE
BRAND HOLLIS, ESQ.DRAWN BY GEORGE F. TOWN, AFTER THE PORTRAIT BY SIR PETER LELY, IN THE ARTS GALLERY, LONDON. HALF TONE PLATE ENGRAVED BY R. BARNES.
SCULPTED BY F. C. WOODS.

OLIVER CROMWELL AT THE AGE OF FIFTY ONE.



John Pym.

FROM THE PORTRAIT BY CORNELIUS JANSSEN AT THE VICTORIA AND ALBERT MUSEUM, SOUTH



THOMAS, LORD FAIRFAX.

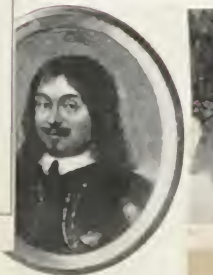
FROM THE PORTRAIT AT WINDSOR CASTLE, BY SPIEGEL, PERMISSION OF HER MAJESTY THE QUEEN



MADLINE LANGDALE, THE FIRST LADY LANGDALE.



Henry Cromwell.



General Henry Innes.



Portrait of a contemporary of the other portraits.



OLIVER CROMWELL.

From the portrait by Robert Walker at Houghtonstown.
By permission of the Earl of Sandwich.



SAMUEL COOPER.

"Mister Lucas's" then existent. The next
of great miniature painters was an
in, Nicholas Hilliard; then come the two
Isaac and Peter, father and son, but I
class them amongst English artists, for
naturalized, they were clearly French by
some of Isaac's early works being signed
He is said to have been born in Leicester-
certainly wrote a
"linning" in
ut on the other
notes in his
k, which has
rved, are partly
and partly in
telling unknown
ry of John Hos-
only authentic
in Graham's
School, where
d "that he was
painter in oil,
ards taking in miniature, far exceeded
id before, that he drew the King, his
most of his Court, and had two con-
disciples, Alexander and Samuel Cooper,
of whom became much the more eminent
Of the two brothers, Alexander, the elder,
d, and resided some years in Amsterdam,
entered the service of Queen Christine,
esses from the English stage. Samuel
o lived and painted for many years in
Holland, probably the early years of
life, which would account for the few
ing his name before the Commonwealth.
in 1609, and died in 1672.



OLIVER CROMWELL.

now free to enter upon the subject of
oper's work, and the first point that meets
influence of Vandeyck in his portraits
even gone as far as to say that without
we should not have had a Cooper, but
to this theory I cannot subscribe. An artist of
Cooper's power, who could endow a water-colour
miniature with all the strength, breadth and freedom
of oil, was bound to come to the front rank of
portrait painters, whoever were his predecessors, or
whencesoever he derived his inspiration. Walpole
has very happily expressed Cooper's merit thus: "If
a glass could expand Cooper's pictures to the size
of Vandeyck's, they would appear to have been
painted for that proportion. If his portrait of Crom-
well could be so enlarged, I do not know but
Vandeyck would appear less great by comparison."
Anyone who has seen the Cromwell, now in the



Portrait of a contemporary of the other portraits.



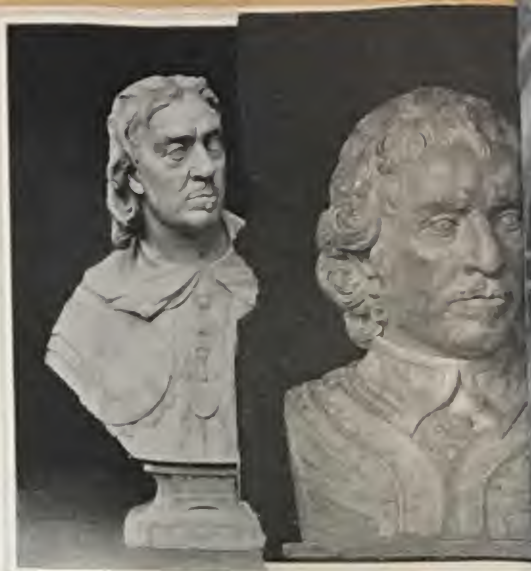
Portrait of a contemporary of the other portraits.



Portrait of a contemporary of the other portraits.



Oliver Cromwell.
From the painting by Peter Paul Rubens, presented to the House of Commons in 1659.



Oliver Cromwell.
From the bust of Oliver Cromwell, presented to the House of Commons in 1659.



OLIVER CROMWELL, THE PROTECTOR
From the bust of Oliver Cromwell, presented to the House of Commons in 1659.



A portrait of the Duke of Somerset.



SIR ROBERT WALPOLE
By permission of Walker and Cockerell, London



Admiral Robert Blake
From the portrait at Wadham College, Oxford. By permission.



Portrait of a man.



ELIZABETH STUART, DUCHESS OF YORK
From a portrait by Robert Walker, in the possession of the Society of Antiquaries, London.



LADY MARY MONTAGU



Portrait of a man.



JAMES II WEARING THE ROBES OF THE GARTER



Portrait of a man.

being almost as much of a wit as an artist. He had only made portraits, but made them of the great men of his time, yet he was said to be exceedingly modest. It was one of his later intimacies. It was on that one day, when Pope was sitting to him, he said:

"I can't do so well as I should do, and you flatter me a little. Pray flatter me, Mr. Pope, you know I love to be flattered."

"Sir Godfrey," Pope replied, "they say that the Creator made man in His own image, but I believe that, had you been there, it would have been a more perfect likeness."

"I also believe so," Kneller returned, delighted.

Pope gave Sir Godfrey enough flattery in his verse. There were those who were unkind enough to say that the poet paid for paintings by verses extolling the painter.

What god, what genius did the pencil move
When Kneller painted these?

Pope used to talk about his friend. After Kneller's death, he told somebody that only a day or two before he died, he found him sitting up in bed looking at a drawing of his own monument, and he asked Pope to write an epitaph for it. Pope simply translated that of Raphael.

With all his real sense of humor, Kneller probably delighted in the pretense of vanity, as Whistler delights in it today, and found amusement in bewildering his friend Pope. It is told of him that he once heard a profane fellow cursing himself.

"God damn you!" he said. "He may damn the Duke of Marlborough, or Sir Godfrey Kneller, but He would never take

the trouble to damn such a second-rate as you for the looking."

When there were doubts expressed as to the portraiture of the infant son which was born to James II. Sir Godfrey would eloquent. His father and mother brought to me about thirty six times upon, and I knew every line and lot of their faces. I could paint King James now, by memory. I say the child is so like him, that there is not a feature in his face but what belongs either to his father or his mother. Thus I am sure of and cannot be mistaken—say, the nails of his fingers are the queen's. Doctor! You may be out in your letters, but I cannot be in my lines!

Sir Godfrey married Susannah Cawley, a minister's daughter, and had several handsome homes. Although he spent money lavishly, and lost more than twenty thousand pounds in the South Sea Bubble, he left a large fortune at his death.

While he lived in Whiston he acted as a justice of the peace, and his rulings were the joke of his friends. Pope wrote:

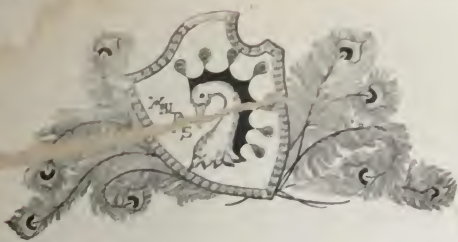
I think Sir Godfrey should decide the suit,
Who sent the thief that stole the coat away,
And punished him who put it in his way.

It was not only Pope who celebrated the artist in verse. Dryden, Addison, Steele, Prior, Tickell, all praised him until who can wonder that he was vain?

It has been said that Sir Godfrey painted only the heads and hands of his portraits, and left the rest to be filled in by his assistants, of whom he had a dozen. It would have been almost impossible for one man to have done such an immense quantity of work. When he died in 1722, he had five hundred unfinished canvases in his studio.



James Oglethorpe
Baltimore
Provinciarum Terrarum
Americae
Dr. Charles Oglethorpe
de Baltimore
Provinciarum Terrarum
Americae



CHARLES II.
From painting by Sir Godfrey Kneller, the original portrait of Charles II.



ARCHIBALD CAMPBELL, FIRST MARQUESS OF ARGYLE
From painting by Sir Godfrey Kneller, the original portrait of Archibald Campbell.



From painting by Sir Godfrey Kneller, the original portrait of the woman.



From painting by Sir Godfrey Kneller, the original portrait of the woman.



Margaret Woffington, as Fanny Hill
Painted by Sir James Latham



PEG WOFFINGTON BY JAMES LATHAM



Portrait of Lord Earl of Derby



NELL GWYN

From the painting by Sir James Latham



Charles Lord Lyon, A.D. 1715.



MARIA MANCINI
By Pierre Mignard, called "Le Romain"
Photo by F. Hanfstangl
From the picture at the Berlin National Gallery



SARAH, DUCHESS OF MARLBOROUGH
Time of Queen Anne
By Sir Godfrey Kneller
From the Collection of Earl Spencer at Althorp



The Passing of the House of Hanover.

BY EUSTACE CLAVERING.

THE ROYAL LINE WHOSE ONE POPULAR AND SUCCESSFUL SOVEREIGN WAS THE LATE QUEEN VICTORIA HAS COME TO AN END IN BRITAIN, LEAVING TO ITS SUCCESSOR, THE HOUSE OF COBURG, A PROSPECT OF FAR GREATER POWER AND PRESTIGE.

WITH the death of Queen Victoria passed from British history the house of Hanover, unwept, unhonored, and unsung. Its last member, the daughter of the Duke of Kent, by virtue of her purely English training, alone of the six Hanoverian monarchs held the respect and love of the nation. She alone was British enough to place her faith in the scant strain of Stuart blood that constituted her legal claim to the succession. The four Georges and William were mere puppets of Parliament, little German princes summoned to the throne by a political faction of Englishmen.

In July, 1714, the Queen of England lay dying. She was the last of the royal line of Stuart, a woman grown peevish and distrustful, a doubtful friend, a malignant enemy. Of all her hatreds, the most bitter, the most lasting, was dislike of the house of Hanover, the house that Parliament had decreed should provide her successors. A few months before, her letter to the Electress Sophia summoning George of Hanover to the House of Lords, in virtue of his British title of Duke of Cambridge, had been couched in such language that it caused the death of that aged and debilitated princess.

But the queen lay dying, and her privy council was met to consider the situation. The Tories under Bolingbroke were in power, and it was their plan to make James Stuart the King of England. Their schemes had been well laid. The Jacobite, Wyndham, was chancellor of the exchequer. Athol and Mar held Scotland. The Duke of Ormond was in possession of the Cinque Ports. The army was on a basis to welcome a legitimist king to England. Harley, the

lord treasurer, had withheld the necessary funds, but his recent dismissal by the queen had placed in Bolingbroke's grasp the gift of the throne.

The queen lay dying, and her privy council was met to consider the situation. Bolingbroke, with the government at his back, was ready to hand over England to the Stuarts. The Whigs, with the great war lord Marlborough, desired the maintenance of the Act of Succession, and the summoning to the throne of the Protestant prince, the Elector of Hanover. Great Britain was on the verge of another civil war. It was then that the act of a politician—the double dealing Duke of Shrewsbury—effected a *coup d'état* and placed George of Hanover upon the throne.

The queen lay dying, and her privy council was met to decide for George or James; and its vote that July day would have been for James Stuart. It was then that the Duke of Argyll and the Duke of Somerset demanded admission. Shrewsbury recommended assent. The two dukes, both experienced politicians, counseled the appointment of the Duke of Shrewsbury as lord treasurer. Together they went to the queen, found her in a moment of consciousness, and secured from her the White Staff for his grace of Shrewsbury. Bolingbroke's plan had been forestalled. Great Britain was handed over to the foreigner, and from the day of Anne's death on August 1, 1714, the king ceased to be ruler in England.

THE FIRST HANOVERIAN KING.

The new king, George I, was a plain man, ignorant of the English language, and utterly incapable of understanding



GEORGE I.



JOHN CHURCHILL, DUKE OF MARLBOROUGH.



JAMES OGLETHORPE, TWELFTH EARL AND FIRST DUKE OF ORMONDE.



SARAH JENNINGS, FIRST DUCHESS OF MARLBOROUGH.



ANNE, QUEEN OF GREAT BRITAIN.



LOUIS XIV.



LOUIS XIV.



LOUIS XIV.



LOUIS XIV.



LOUIS XIV.



LOUIS XIV.



Portrait of a woman

FAMOUS PORTRAIT PAINTERS.

IV—LELY AND KNELLER.

The Dutch and German artists who became the most famous English court painters of the latter half of the seventeenth century—Lely's "wanton and magnificent nymphs," and Kneller's gallery of the great men and beautiful women of four reigns.

THE seventeenth century in England was not particularly rich in artists, and the two men who were conspicuous as court painters, and who have left names that send the price of their canvases to great figures, were both Teutons.

Sir Peter Lely, who was, as Horace Walpole tells us, "the most capital painter" of the reign of Charles II, was born in Westphalia. His father was a captain, whose family name was originally Van der Vaas; but because he was born in a perfumer's shop at the Hague, and because the shop had a lily for its sign, he carried the name of Captain du Lys, or Lely, and his son never knew any other.

There appears to have been some difficulty about the son's choice of a profession, and he was finally turned over to a painter named De Ghebbel, who gave him some instruction in drawing and painting stiff, wooden Dutch landscapes. When he went to England, in 1641, and saw the work of Vandyke, he made up his mind that portrait painting was easy and profitable. With a clever understanding of human nature, he began to imitate the Flemish master, with a difference. Where Vandyke was natural, Lely idealized or, we might say, sentimentalized. Vandyke showed likenesses, and painted his sitters in the dress they wore. Walpole says that Lely's nymphs trail their fringes through meadows and streams, and that their costumes remind one of "fantastic night gowns fastened by a single pin."

But without any doubt, Lely caught the spirit of the age in which he lived. His women were the women of that age and time, and when he painted them, it was as they wished to look. His portraits never were uncharacteristic. He gave a peculiar half sleepy expression to the eyes of his court ladies which Pope said "spoke the melting soul," but which

makes the latter part of the nineteenth century a little impatient.

Lely painted Charles I and also Oliver Cromwell. It is told that Cromwell said, while sitting to him: "Mr. Lely, I desire you would use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and everything as you see me; otherwise I will not pay a farthing for it."

But Lely never reached the height of his fame until after the Restoration, when the gay court of Charles II came to make England merry. The cavaliers and belles of Charles' reign were of the sort he loved to paint—the sort who could look out of his canvases with sleepy eyes, and hold daintily their pointed fingers. The men and women of the Commonwealth did not appeal to him.

The first Duchess of York, Anne Hyde, was not a pretty woman, but she was a most generous one. She knew the taste of her king and his brother, her husband, and in forming her court she surrounded herself with the prettiest women in the country, and began the collection known as "The Beauties of Windsor" by commanding Sir Peter Lely to paint portraits of the loveliest of her maids of honor. Every woman in England was immediately insane to be painted by Lely.

It has been wondered, sometimes, if Lely caught his mannerisms from these women, or whether he assisted history in estimating their characters by what he painted. Walpole says that "Lely's nymphs are far too wanton and magnificent to be taken for anything but maids of honor." It is likely that he painted what he saw in the matter of dress often than Walpole will allow. As modesty went out in the reign of Charles II, loose dressing became more prevalent.

Page 10.



Portrait of a woman



Portrait of a woman



Portrait of a woman





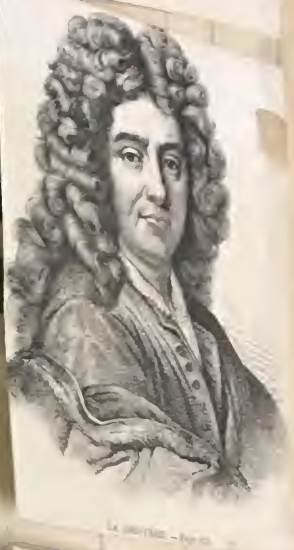
VOLTAIRE - Page 47.



STATUE OF CORNEILLE IN THE THEATRE.



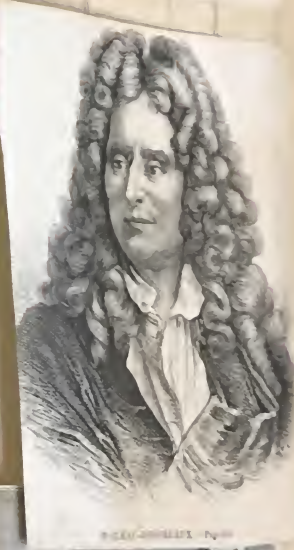
La Molière - Page 48.



La Molière - Page 48.



IRAN FATHIWE - OF FIRST (1010 N.)



IRAN FATHIWE - OF FIRST (1010 N.)



THE DUCHESS OF MAINE - Page 49.



THE DUCHESS OF MAINE - Page 49.



THE DUCHESS OF MAINE - Page 49.



COMTESSE DE GRIGNAN



STATUE OF MOLIERE.



MOLIERE - Par lui



MOLIERE

Le portrait de Molière par lui-même, d'après une gravure de Noddy, parue en 1682, à Paris, chez la Citoyenne.



MARQUISE DE GRIGNAN





MARY LESZINSKA. — Page 121

*Princesse de Conti*

MME. LE BRUN'S PORTRAIT OF HERSELF AND DAUGHTER
 FROM THE COPY IN PASTEL BY J. WELLS CHAMPNEY (1896) OF THE ORIGINAL IN THE LOUVRE.



ENGRAVED BY J. M. S. WHITEHEAD FROM THE OIL PORTRAIT BY BATTON.
 JEANNE-ANTOINETTE POISSON, MARQUISE DE POMPADOUR



LOUIS XV — PAUL LEBLANC



LOUIS XV



NATTIER'S PORTRAIT OF THE PRINCESS LOUISE

FROM THE COPY IN PAPER BY J. WELLICHAMPEY (1800) OF THE ORIGINAL AT VERSAILLES



Chardin. A portrait by himself

Photo by W. A. Mannell & Co.

CHARDIN.

BY FREDERICK WEDMORE.

WITH a handkerchief round his neck, and a cap something like a nightcap
 crowned by a ribbon half-way along his head—with the figure stooping
 a little, with the humorous, resolute mouth firmly set as with a "purpose
 assumed"—the face of Chardin, in his seventy-second year, looks out upon us from
 Chevreton's print, after the portrait painted by himself. The portrait is at the Louvre.
 Chardin, seen in this picture, as in Chevreton's print, or in the able translation
 of the same by Courty, in a book of Rodier's, has reached the age at which
 a man's face and personage—even a great man's—a judge's, a diplomatist's—have
 sometimes something in common with those of an elderly woman. The life
 peculiar to his sex has to a certain extent abandoned him. He survives the world;
 and his emotions no longer startle for much in his career. Chardin has placed his
 power, not at the top of his nose, but on the middle of it—which alone would
 give him, very cheaply, an appearance of unquestioned sagacity—but he is wise
 without recourse to such devices: he knows the world; he approaches it; he is
 quietly certain of his own place in it. Yet, judged by ordinary standards, the
 comely painter of French dancers, incident and in the rich beauty of the subjects
 called "Still Life," was out of that time a success. He had had his vigour; it



MADAME DE POMPADOUR





Mme. Louise.



PORTRAIT IN
PASTEL
BY PERRONEAU
1743



CELENE BOUTER DE MON



JOHANNA GUYOT

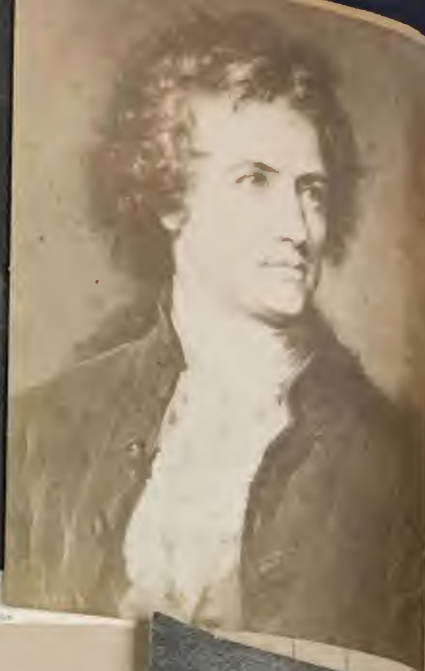


JOHANN WOLFGANG VON GOETHE



Goethe

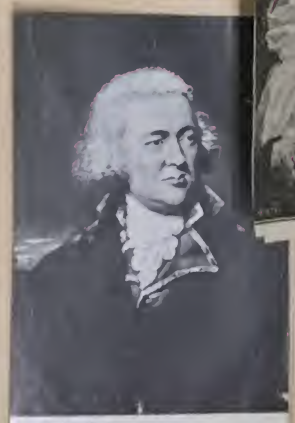
Engraved by M. H. H. after a painting by Schadow



GOETHE'S MOTHER



DECKING PORTRAIT



VALENTINE GREEN.
From a Mezzotint engraved by himself.



IN DE LA VAUGUON



George III

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THE COUNTESS POTOCKA



REPRODUCTION OF FASHION DRAWING
THE DUTY OF A LADY



ORIGINAL PAINTING, IN POSSESSION OF LORD RUSSELL

RIGHT HONORABLE WILLIAM PITT. PAINTED BY JOHN HOPPNER.



WILLIAM PITT

TRIED BY PEERS: APROPOS OF EARL RUSSELL'S CASE



FROM THE ENGRAVING BY JAMES DUNN, IN THE ENGLISH NATIONAL PORTRAIT GALLERY.
THE RIGHT HON. WILLIAM PITT



MISS CHUDLEIGH (AFTERWARDS DUCHESS OF KINGSTON)

The Duchess of Kingston was arraigned before the Lords in Westminster Hall on a charge of bigamy, having married first the Hon. Augustus Fitzroy (afterwards Earl of Bristol), and next, during his lifetime, Evelyn Pierrepont, Duke of Kingston April 15th, 1776



EARL FERRERS

Earl Ferrers, tried before the House of Peers in Westminster Hall on a charge of murder of his second wife, Elizabeth, in 1796. The only Peer who has suffered the extreme penalty of the law on a charge of murder.



MADAME VICHÈRE DAUGHTER OF LOUIS XV.
From the painting by Jean Béraud, Musée de la Ville de Paris.



WILLIAM WINDHAM, 1750-1810. (LONDON: MUSEUM.)



MR. MUSTERS—BY REYNOLDS



MRS. CHARLOTTE (THE MUSEUM) PROPERTY OF ISAAC GOSWELL



"LOUISA"
Painted and Engraved
by W. Ward



Rowell, Johnson, Edwards, Gentry, Burke, Pitt, Burke, Warrington
The Library Room



JOHN PARKER CUSTIS JUN.
A portrait by the painter of the same name.



JOHN, THE HON. JAMES, EARL OF
ROXBOROUGH, 1750-1800.
EARL OF ROXBOROUGH
BY J. H. H. H. H.



A. Correy, R.A. 1811

J. H. H. H. H.

THE FAIR MORALIST AND HER PUPIL

(Mrs. Hartley and Her Son)

Painted by A. Correy, F.R.S.

Engraved by P. Barnard, R.A.



QUEEN CHARLOTTE

Painted by Sir Allan Ramsay
after Gainsborough's portrait
of the Queen and Prince George



Portrait of Lord Howe, Lord High Admiral of Great Britain



John Singleton, Esq. Esq.



Mrs. Robert



MRS. BEAUFY

By Thomas Gainsborough



LADY GEORGINA CAVENDISH
DAUGHTER OF THE "BEAUFY" DUCHESS OF DEVON
MARRIED IN 1801 THE EARL OF LARKE
BY J. RUSSELL, R.A.

From a 1911 copy of the original, after the
original by the artist of the 18th C. version.





Engraved by S. J. Reynolds
GARRICK BETWEEN TRAGEDY AND COMEDY



LORD NEWTON.



MRS. MEANS



ROBERT DEVEREUX.





LADY HARRIET CAVENTISH
MARRIED IN 1809 EARL GRANVILLE
BY J. RUSSELL, R.A.

From a Pastel Copy at Chatsworth, picture in the possession of the Earl of Granville



ADRIENNE LECOUVREUR AS CORNELIA
BY PIERRE-IMBERT PREVET AFTER COYPEL



20

THE BATTLE OF ALMA TERRACE

unruffled as usual, but she met the man and the boy to work.

When evening came Alma Terrace was as an autumn-touched beech-tree, a green bough tipped with gold.

In the drawing-room of No. 2 lay Jane Tootell on the rosewood sofa, with Emily Tiplast sitting by her side.

"If it had been but white," came a faint voice from the woolwork cushion, "I might have brought myself—in time—to— Oh, but yellow!"

"Terrible," whispered Miss Tiplast, "quite—quite *enraging*."

But Jane Tootell had been content, and was faint with defeat.

In the drawing-room of No. 3 Summashayre lay on her Eastern couch in the candlelight, dipping daintily into the pages of "Monte Cristo"—that she determined revenge. But Summashayre was quite placid, quite unruffled, and even for an occasional realisation of the meaning of paint, her golden victory had faded from her mind.

Outside, in the gloaming, George stood at a safe distance from the yellow door, and hearkened to the soft tones of the baker's man.

ANGELICA KAUFMANN, ROYAL ACADEMICIAN

THE Royal Academicians would appear to have repented ever since they elected two women among the original thirty-six members which formed the R.A. in 1768, if any significance attaches to their subsequent denial of that honour to lady artists. When the painter of the "Roll Call" and other widely popular pictures came before the public some years ago, the question of her election was mooted by her admirers, but the Academy contented itself with giving Miss Elizabeth Thompson a position on the line; yet, if merit and popularity carry an election, the painter of "Quatre Bras" ought to be of the "divine Forty."

If we look back through Time to catch a glimpse of the world of fashion a hundred and thirty years ago, one of the most picturesque and romantic figures we should see among that brilliant throng would be Angelica Kaufmann, the only woman, besides Mary Moser, her friend, who had the privilege of writing R.A. after her name.

Maria Anna Angelica Kaufmann, to give her full baptismal name, was the only daughter of an indifferent painter, Johann Joseph Kaufmann, by his second

wife, his first wife having died about 1740, leaving him a son. Angelica, as she is always known, was born at Carre, the capital of the Grisons, on Oct. 30, 1741.

Angelica is one of those rare instances of a child of precocious talent living to justify this early promise. At nine years of age she began to use crayons and oils, so that when her parents left Morbegno to settle at Como in 1752, she executed a portrait in pastels of the bishop of the diocese. She then went to Milan, and her social success, which so distinguished her through life, appears to have begun, becoming friendly with the governors of the galleries in which she studied, she was introduced into the best society of Music, for which she had some talent, history, and modern languages—five of which she afterwards spoke fluently. She filled out her busy life at this time, for she gained popularity as a portrait painter, and had the Duchess of Carrara among her sitters.

In 1757 we find her helping her father who had returned to his native village Schwarzenberg, in painting a series of frescoes in the church. Angelica, as is said, executed twelve full-length figures of



From *Contemporary Silhouettes*, "Jane Austen"
A CONTEMPORARY SILHOUETTE OF JANE AUSTEN'S FATHER AND BROTHER



JOHN BARRY



BY N. & T. AFTER ENGRAVED BY S. "POWER"
ADMIRAL LORD COLLINGWOOD

ANGELICA KAUFMANN, ROYAL ACADEMICIAN

21

saints, and this work probably gave her that facility which she afterwards displayed in the painting of ceilings, which she executed under the celebrated architects, the Brothers Adam. The ceiling of the council chamber at Burlington House is

designed by her. A picture of hers of that allegorical character which she afterwards made her own—"A female figure allured by music and painting," has some significance as indicating her difficulty in the choice of a profession, but that she chose



THE MIRROR OF VENUS
From the Picture by Angelica Kaufmann.

by her hand; so, too, is that of the reading-room at the Arts Club, Hanover Square, formerly the residence of the famous Lady Hamilton. Further commissions were given to them by the Bishop of the diocese, and on her return to Milan, Angelica finally adopted the profession of artist in preference to that of musician, for which her father had at one time

rightly is evidenced by her success. Johann Kaufmann, though only remembered now in connection with his daughter, must have been a most admirable teacher, and her visits with him to the chief cities in Italy, where she studied in the different galleries, were invaluable. She made friends, too, at Naples and Venice, among them Lady Wentworth, wife of the English



LORD ROBERT MANNERS, CAPTAIN OF H.M.S.
"RESOLUTION," 1782 BY SIR J. REYNOLDS
FULL-LENGTH



CHARLES, FOURTH DUKE OF RUTLAND
FULL-LENGTH, LIFE-SIZE
BY SIR J. REYNOLDS

100



*The Right Hon^{ble} the Marchioness of Townshend
 To whom this Piece is respectfully Inscribed by her Ladyship's most devoted humble Son
 Dear Burgess*

1st May 18 1775 by E. Boreman N^o 42 Oxford Street



*ROBERT HOPKINS Esq
 Painter to the AMERICAN GENL*



**GEORGIANA,
 DUCHESS OF DEVONSHIRE
 HENRIETTA FRANCES,
 COUNTESS OF BESSBOROUGH
 AND GEORGE JOHN,
 EARL SPENCER**

*Children of Julia First Earl Spencer
 By Angelica Kauffman*



Painted by Sir Joshua Reynolds



M^{rs} Robinson



NATURE

From the engraving by J. K. Smith
After G. Kneller



ELIZABETH TAYLOR



PAINTED BY P. RAU
HORATIO, VISCOUNT NELSON



GENERAL EDWARD PEAcock



ST. GEORGE POCOck



CUNNINGHAM'S PORTRAIT OF GENERAL JAMES WOLFE

BY HENRY HARRISON

LADY CHARLES SPENCER

After Sir J. Reynolds

Painted by Sir Joshua Reynolds

Engraved by William Birch, Engraver & Publisher

CONTEMPLATION.

Mrs ROBINSON.



BENJAMIN FRANKLIN

This portrait, painted by Benjamin Wilson (1734-85), was taken from Franklin's house in 1766, when the British, under General Sir Charles Grey, evacuated Philadelphia in 1776. It was returned to this country during the present year (1826), by General Grey's descendant, Earl Grey, Governor-General of Canada. The painting will have a permanent resting-place in the White House at Washington.—*Editor.*



BENJAMIN FRANKLIN, 1776. PAINTED BY CHARLES WILLSON PEALE.



THE LATEST LIFE PORTRAIT OF FRANKLIN. 1776. C. W. PEALE.



GREENE HOMESTEAD, AT WARWICK, RHODE ISLAND.

sions to say to my other remaining old friends: "The fewer we become, the more let us love one another."

After the peace was concluded with England, Mrs. Hewson and her children, at Franklin's urging, came to France and stayed several months with him at Passy as his guests, and after their departure he complained: "I have found it very *triste* breakfasting alone, and sitting alone, and without any tea in the evening." Again at his urging, they removed to Philadelphia, and Mrs. Hewson was much with him in the last years of his life, and even in his final sickness and death, which she described in a long letter to an English friend, speaking of him as that "Venerable, kind friend, whose knowledge enlightened our minds, and whose philanthropy warmed our hearts."

In France social custom prevented his knowing young girls, and so his feminine friendships in that country were of a very different type. "I now and then hear of your life and glorious achievements in the political way," his sister informed him, "as well as in the favour of the ladies ('since you have rubbed off the mechanic rust and commenced complete courtier') who, Jonathan

Williams writes me, claim from you the privilege of an embrace, and it seems you do not complain of the tax as a very great inconvenience." "The account you have had of me in *vogue* I am in here has some truth in it," Franklin answered. "Perhaps few men in France have had the good fortune to be so universally popular; but the merit is totally without foundation. But one can expect being always in fashion. I hope, however, to preserve, while I stay, the reputation of the French ladies, for your society and conversation, when I have the opportunity, are extremely agreeable." "He gives us another glimpse of this," he jokingly writing to an Englishwoman.

You are too early, *kissy*, as well as too late in calling me *rebel*, you should wait for the revolution which will determine whether it is a *révolution* only a *révolution*. Here the ladies are more than they call us *les insurgens*, a character that pleases them; and methinks all other women, smart, or have smarted, under the tyrannical husband, ought to be fired in *révolution* principles, and act accordingly.

One of the most admiring of these French ladies was the Countess d'Houdetot, who

known to history through the "Confessions" of Jean Jacques Rousseau. Her salon was one of the most famous of Paris, and when her health permitted, Franklin was a fairly regular attendant. In addition, he visited her at least twice in her country home; at Sceaux, the first visit being made the occasion of a fête, of which a description has been preserved. Upon his arrival, he was handed from his carriage by the countess and welcomed with a verse of her own composition, beginning, "Amie du héros, et du sage." At dinner, with each glass of wine, other verses in his honor were recited or sung by each of the guests, and the meal being over, the company went to the garden, where Franklin, at the request of his hostess, planted a Virginia locust-tree, and the countess repeated another verse of her own writing, which was afterward cut in a marble pillar that was placed near the tree. When the hour of departure came, Franklin was reconducted by the whole company to his carriage, and before the door was shut, the countess pronounced the following complimentary verses composed by herself:

Legislateur d'un monde, et bienfaiteur des deux,
L'honneur dans tous les temps te devra son hommage;
Et je m'assure dans ces lieux
De la dette de tous les âges.

After his return to America, she begged "My dear Doctor" to "think of me some-



Portrait of the Countess de Mazarin, by J. B. Guilleminot, 1765.

times, of Sceaux, the reserved tree planted by your hands and which grows on the spot of soil which belongs to me." "where it is so sweet to me to think of you, and to render homage to your virtues and enlightenment, and whatsoever makes you respected by and dear to humanity. This is, as you know, my kind of religion, and you are one of my saints." For herself, she declared that "I preserve the memory of those moments you have so kindly passed there, and with a tender interest I cultivate the memorial you have left there of your transit."

Another well-known salon of which Franklin was a frequenter was that of Mrs. Helvétius, by her friends styled "Our Lady of Auteuil." She was the widow of the well-known French scientist, who had left her a large property, which enabled her to give a comfortable home to a French priest and to several cats. "Madame H. appears to have been a very beautiful woman, when young," Miss Adams records; but at the time Franklin knew her "a French lady compared her to the ruins of Palmyra." This may have been the eyesight of her own sex, for she does not seem to have found favor with them, if we may judge from a description written by Mrs. John Adams:

She entered the room with a careless, jaunty air; upon seeing ladies who were strangers to her, she bawled out, "Ah! mon Dieu, where is Franklin? Why did you not tell me there were ladies here?" You must suppose her speaking all this in French. "How I look!" said she, taking hold of a chemise made of tiffany, which she had on over a blue lute-string, and which looked as much upon the decay as her beauty, for she was once a handsome woman; her hair was frizzled; over it she had a small straw hat, with a dirty game half-handkerchief round it, and a bit of darker game than ever my maids were was bowed in behind.



Elizabeth Françoise, Countess d'Herbigny.



Mrs. John Adams.



Mrs. John Adams.



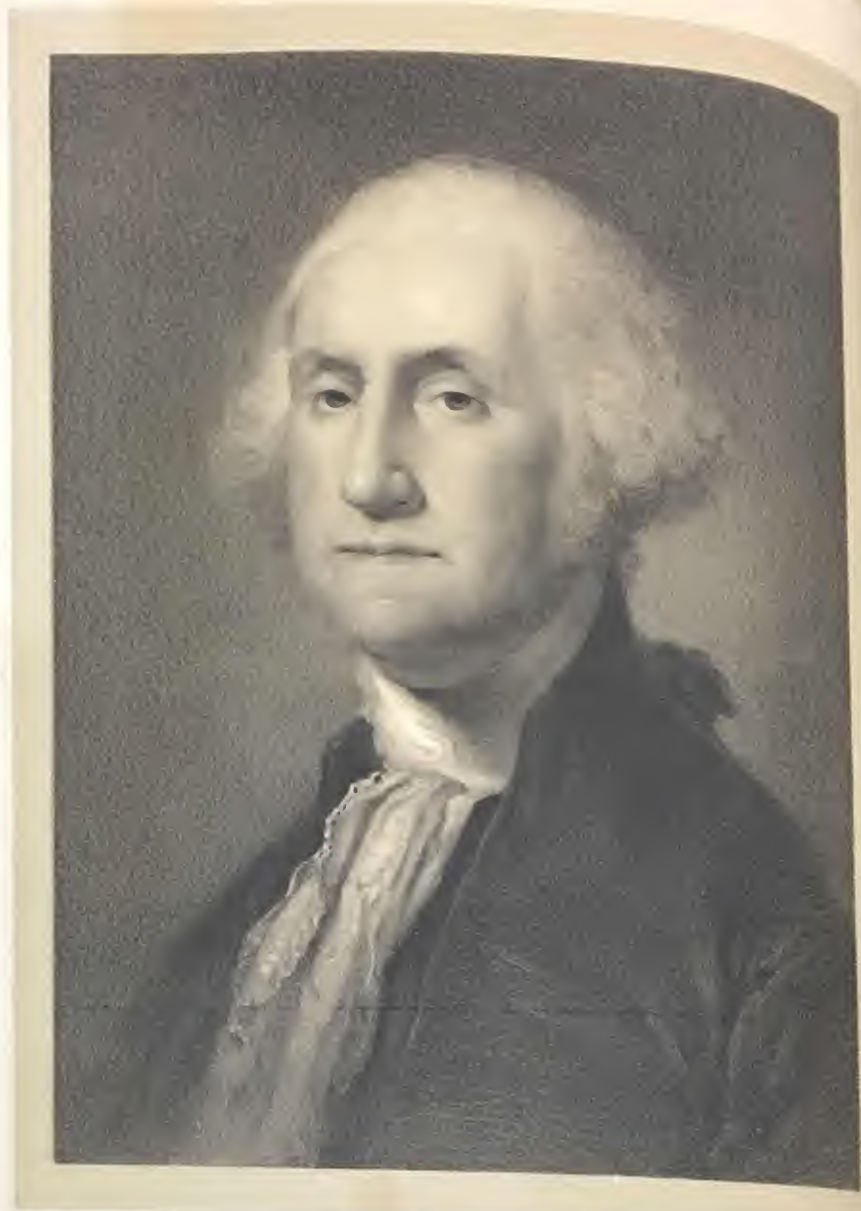
Benjamin Franklin.



THE BUST BY FUSSTEIN
Given by President Monroe, Esq. Washington



LAWRENCE WASHINGTON.
by an unknown artist, in the possession of Lawrence Washington



George Washington



Right: This painting is "The Young George" (Painted by unknown artist, showing George Washington as a child). Left: Betty, Washington's only sister.



HENRY, LORD AND LADY FAIRFAX. (HENRY BEING EXAMINED BY THE GOVERNMENT OF THE VIRGINIA ASSEMBLY)



Patrick Henry Addressing the Virginia Assembly
By Paul M. Hertzberg, Jr. 1964



John Jay 1753-1829
Portrait by Charles Willson Peale



Robert R. Livingston 1746-1822
Portrait by Charles Willson Peale



James Madison 1751-1836
Portrait by Gilbert Stuart



GILBERT STUART'S PORTRAITS OF WOMEN.
MRS. JAMES GREENLEAF (ANN PENN ALLEN)



GILBERT STUART'S PORTRAIT OF MRS. SAMUEL MAY
(MARGARET GREEN ALLEN)



GILBERT STUART'S PORTRAITS OF WOMEN.
MRS. THOMAS LEA (SARAH BENNETT)



WOMEN.
ATTACHED.



GILBERT STUART'S PORTRAITS OF WOMEN.
MRS. JOSIAH BRADLEE (LUCY HALL)

McClure's Magazine

VOL. XX FEBRUARY, 1903 NO. 4

A CENTURY OF PAINTING IN AMERICA THE FATHERS OF ART IN AMERICA

Notes Descriptive and Biographical—Smybert, West, Copley, Peale
(Father and Son), Trumbull, and Stuart

BY WILL H. LOW

IT is a pleasant thought for a painter saying here to record the history of his art in America to note that from the first his craft has been esteemed honorable. While it has never enjoyed, as in France, the fostering care of a paternal government, and indeed has met with but slight encouragement from private hands, it has escaped the servile conditions in which the entailed manual labor of the painter's craft shared the lot of other trades, excluding their practitioners from the rank of gentle folk in England. In a new country where virtually all men worked, the very mystery of his craft gave the painter a place not remote from the learned professions, which in our simple society were most highly respected. This rank he has sustained, and the list of our painters, though not over long, is a roll of honor.

John Smybert

In the earlier days many of our best men were foreign born, and followed the traditional path of art from East to West, while numbers of others, of American birth, passed the greater part of their lives in Europe, seeking influences which they could not find at home. Two notable instances of these contrary conditions are found at the outset in John Smybert and Benjamin West. Smybert, whose birth in Edinburgh, 1684, would preclude consideration of him in tracing the history of our art in the century just closed except for his influence on the early work of Copley, Trumbull, and Allston, was the first

painter to reach our shore. He came here in 1728 in the company of Dean Berkeley, whose intent was to found a university "in the Bermudas" for the conversion of the heathen and their instruction in the arts and sciences. Landing in Rhode Island, Dean Berkeley and his companions remained for two years, when, finding that a promised royal charter for the University was not forthcoming, Berkeley returned to England. Smybert stayed, however, married the daughter of Dr. Williams, "who was Latin school master of the town of Boston for fifty years," and died there in 1751.

Benjamin West

Benjamin West, born near Springfield, Chester County, "in the province of Pennsylvania," on the tenth of October, 1738, was the first artist of American birth. Of Quaker parentage, and despite the almost Oriental abhorrence of the pictured image which was one of the tenets of their sect, the art instinct awoke in him at an early age. The story of his early efforts is unique in the history of art. He first drew with charcoal or chalk. Indigo, however, was used to tinge the stiffly starched caps and kerchiefs of the women; and the native American unconsciously ministered to the progress of the arts in his conquered country, for some friendly Indians, we are told, gave West red and yellow earths such as they used to paint their faces. With this primitive palette, undoubtedly ignoring the fact that from blue, red, and yellow all the painter's colors are derived, and with brushes



REPRODUCED BY THOMAS MARSHALL SMITH



GENERAL GEORGE ROGERS CLARK
From the celebrated painting by Jarron



CAPT. NICHOLAS BIDDLE

J. Marshall



OLIVER H. PERRY, U. S. N.



EDWARD SHIPPEN, ARNOLD'S FATHER-IN-LAW



CAPTAIN JOHN DERRY



Francis Barry
From a painting by G. Kneller, the English artist



Paul Revere, by W. Mumy, 1864

PAUL REVERE AND HIS ENGRAVING

By William Loring Andrews

ILLUSTRATIONS REPRODUCED FROM ENGRAVINGS BY PAUL REVERE

ONE of the most interesting and romantic characters of the dark days in our history "which tried men's souls" is that of the patriot, soldier, silver-smith, and copper-plate engraver, brass-founder and confidential agent of the State of Massachusetts, the "Mercury of the Revolution," Colonel Paul Revere. He was a man of action, who, in his time, played many parts, and in all his various undertakings achieved success. In the words of one of his biographers, "He prospered, accumulated, by a long life of industry

and economy, a competency in the way of property, and educated a large family of children who venerated the memory of such a father."

Revere (or Rivoire, as the name was written by his ancestors, in France) was of Huguenot descent and was born in Boston, where he died in May, 1818, at the age of eighty-three. He was his father's eldest son, and was brought up to the paternal trade of gold- and silver-smith. It is said that he engraved not only the graceful designs we find upon the silver-plate which bears the coveted mark of P. REVERE (or simply REVERE), but also the wreaths, medallions, and festoons, which decorate many of the cups, spoons, tank-

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THE HERE SHOWN BUST OF PAUL JONES, KNOWN FROM SEVERAL THE SAME BUST AS THE BACK OF THE OPPOSITE SIDE AND REPRODUCED IN THE SAME MANNER



JOHN PAUL JONES

FROM A PAINTING BY C. W. FEALE



PAUL JONES



JOHN RANDOLPH OF ROANOKE

AND IN 1792, WHEN CHAIRMAN OF THE COMMITTEE OF WAYS AND MEANS OF THE HOUSE OF REPRESENTATIVES



COL. RETURN J. MALLON

COL. CHRISTOPHER GREENE

GEN. HENRY HARRISON



JOHN JAY

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MRS. DE GORDON. FROM THE PORTRAIT BY THE ARTIST.



MICHAEL ANTONIO MICARE.



MADAME VIGOR LE RUC.

JOHN. (FROM AN ENGRAVING FROM THE 18th PORTRAIT BY MICARE.)



marie antoinette



MARIE-ANTOINETTE (FROM A LITHOGRAPH BY BELLIARD.)



LOUIS XVI



IN STON. BY BARRAUD. 1793.

MARIE ANTOINETTE AND HER CHILDREN



MARIE ANTOINETTE IN A WHITE DRESS
BY CHARRON. 1793. IN STON. BY BARRAUD.



THE DUCHESS OF ORLEANS
From a portrait by Madame Vigor Lebrun



THE PRINCESS OF LAMBALLE



THE DAUPHIN LOUIS-JOSEPH AND HIS SISTER THE DUCHESS OF ANGOULÊME



Mme. Elisabeth



THE PRINCESS OF LAMBALLE
BY FLORENCE



SIR WALTER SCOTT
After the portrait sketch by Sir Edwin Landseer, in the
National Portrait Gallery.



FROM THE PAINTING IN THE NATIONAL GALLERY, EDINBURGH

MRS. SCOTT-MONCRIEFF PAINTED BY HENRY RAEBURN.

(TIMOTHY COLE'S ENGRAVINGS OF OLD ENGLISH MASTERS.)



Engraved by John Smith, Esq.

WALTER SCOTT, ESQ. (WALTER SCOTT, ESQ.)

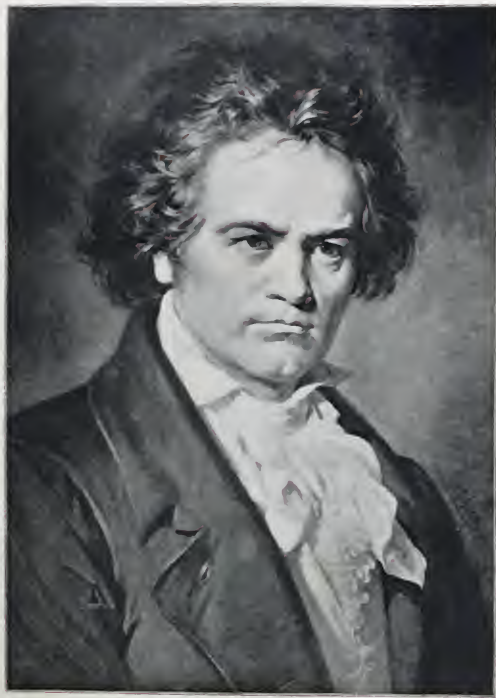
Engraved from the original portrait, which is now in the collection of the National Portrait Gallery.



JOHN

BY JOSEPH FLORISSAN

C. R. Smith, Esq., Esq.



BROWN'S FAMOUS PICTURES NO. 1181

BEETHOVEN

TYPE-827



From the photograph of the original by West, owned by the artist. WEST'S PENCIL SKETCH OF SHELLEY DONE FROM LIFE (HITHERTO UNPUBLISHED)



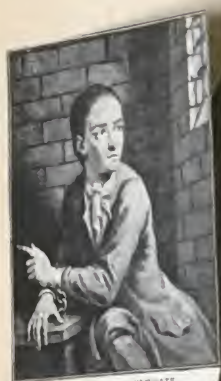
BEETHOVEN.



MARY SHELLEY OF KATON



PORTRAIT OF FRANCISCO JOSÉ GOYA
(In the Museo del Prado) BY LOPEZ OF VALENCIA



THE SHEPHERD IN THE STABLE



THE SHEPHERD IN THE STABLE



THE SHEPHERD IN THE STABLE



THE SHEPHERD IN THE STABLE



THE SHEPHERD IN THE STABLE

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Miss Crawley

an heiress; that is to be a child, a son—her own way, a mathematician, a with all, very able with very her head would of her acquire- advantage."

and bride not that which

to Mary Ch-

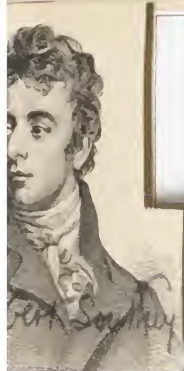
most unfortun- and wife parted in af- set to visit her rned to him.

Byron declared the reason unknown. Lady Byron insisted that it was so strong and insurmountable that she had resolved never to see him again. Society was shocked, and the world sympathized with the wife who maintained a cruel silence. When he was assailed with slander and misrepresentation, one house remained open to him—that of Sarah Sophie Fane, the Countess of Jersey. During his London life when his society was sought to give brilliancy to the fashionable circles there were few places he visited more frequently than Lady Jersey's; and it was in her drawing-room that Byron made his last appearance in England. He never forgot her friendship and kindness. When her miniature was taken from the collection of famous beauties at Carlton House, he wrote her a "Condolatory Address." In this he speaks of

The symmetry of youth—the grace of mien—
The eye that gladdens—and the brow serene;
The glossy darkness of that clustering hair,
Which shades yet shows that forehead more than fair.



LORD BYRON AT CAMBRIDGE.



ROBERT SCHUMANN

IN VIENNA IN 1828. SKETCHED BY M. ARNSTADT. BY LIEPKE.

*from very sincere
P.B. Shelley*



Charlotte Smith



Charles Howard Hodges, pinx et sculp.

THE MASTER OF EUROPE, 1811

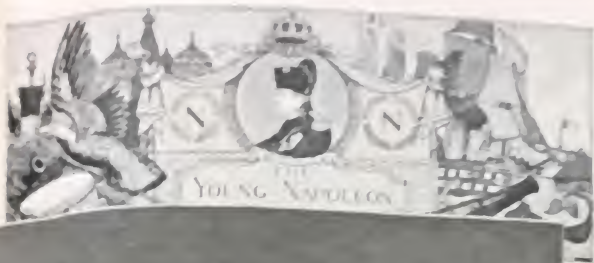


Napoleon I

Attacked while at First Consul, December, 1800.



NAPOLEON I. BY ISABEY



CHAPARTE, LIEUTENANT-COLONEL OF THE FIRST BATTALION OF CORSICA



NONAPARTE AT ARGOLE



THE YOUNG SAFFRON



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FROM THE GALLERY OF LUTHER IN THE VANDERBILT GALLERY.



PORTRAIT OF JOSEPHINE IN THE LOUVRE.



THE EMPRESS JOSEPHINE.
The Portrait by Gérard in the Versailles Gallery



JOSEPHINE



THE MOTHER OF NAPOLEON



General Bonaparte



Julia Bonaparte



Charles Bonaparte



Louis Bonaparte



Maria Louisa



MARIE LOUISE

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QUEEN LOUISA OF PRUSSIA



ELISE, ELDEST SISTER OF NAPOLEON BONAPARTE,



PORTRAIT OF THE EMPRESS JOSEPHINE, DE BOUAPARTE



MARSHALL D'ARTAGNAN, WIFE OF NAPOLEON BONAPARTE, AT YERRE, 1804



Portrait of Napoleon Bonaparte



MARSHALL D'ARTAGNAN, WIFE OF NAPOLEON BONAPARTE, AT YERRE, 1804



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FAMOUS PORTRAIT PAINTERS.

VIII—GÉRARD.

The great French portrait painter of the days of the First Empire and the Bourbon Restoration—His friendship with Napoleon, and his long reign in the artistic and social world of Paris.

THE salons of France are of the past, that of the Princesse Mathilde being almost the only one left in Paris, and hers is in the home of a woman who lives upon traditions, and who will not condescend, in these days of republicanism, to strike the modern note.

No artist today can make his name as the painter of famous women, because women who become famous generally do so through some other power than that of personal charm and influence. They impress themselves upon the coming generations by the work of their hands or their brains. They write books, or paint pictures, or lead "movements." But in the old days, women were content to enjoy the honor which was theirs. In France they influenced the national voice, they made opinions, and marked themselves upon their times, and when they wished to leave some sign of their careers, they went to a good portrait painter, whose talent it was to put the living charm into the dead canvas.

François Pascal Simon, Baron Gérard, was one of the most famous of these men. More than any other painter, perhaps, he has given to us something of the life of his time. He was born in 1770, in Rome, where his father was in the service of the French ambassador. He was sent to Paris while very young, and was educated in an aristocratic school. When he left there he became a pupil of the sculptor Pajou, and finally fell into the hands of David. It was not only Gérard's art, but his life, which David influenced. The great historical painter had nine of his pupils in the Institute, and of these Gérard was most truly his pupil and representative. But the coming freedom, born during the Revolution, influenced Gérard deeply, and carried him out of the classic style of his master into some-

thing of the romanticism of the new Napoleonic era.

Napoleon's own artistic desires, and the influence which his reign inevitably exerted upon art, were curiously at variance. It was his wish to be classic above all things. He tried, and succeeded to an almost grotesque degree, in marking his reign by a trail of tables and chairs and decorations in designs which are as much out of place in the palaces where they find themselves as the Corsican soldier was out of place in the homes created by the pleasure and beauty-loving French kings. But the emperor, with all his power, could not arrest the tide of progress, and in the air of the Napoleonic era French art became freer, moved by the spirit of the times. Gérard was one of the first to catch this new feeling. His début as a painter was made by a revolutionary picture, "The Tenth of August, 1792." Before this his father died, and he was compelled to return for a time to Rome with his mother, who was an Italian. She hated the teachings which her son had come to know in Paris, and did everything in her power to dissuade him from returning there. It was doubtless due to her influence that he curbed many of his ideas, and kept out of his historical pictures something which, left to himself, he would have put into them. Among these historical canvases are several of Napoleon's battles, "Henry IV Entering Paris," "Philip V Called to the Throne of Spain," and many others.

After his return to Paris from Italy Gérard found it difficult to support himself, and his chief source of income was from his work for the publishers, for whom he made drawings illustrating the classics. But at last, by his portraits, he attracted the attention of Napoleon, who



American Belles.—Copyright, 1900, by J. B. Lippincott Co.



Queen Hortense

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Fontenelle

Fontenelle



J. L. de D'Orpède

Diaguse

Genl. de Naples



Paul L. Jarry



Talleyrand

Talleyrand



ON DON'T LE BOUTON DE NAPOLÉON, LE TUE PRINCE DE LA MOUSTIER, BOUTON DE LA
MÉT. 1800 (RELATION). PRINCE DE LA MOUSTIER.



JEAN PAUL MARAT,
DÉPUTÉ DE PARIS A LA CONVENTION NATIONALE,
Assassiné le 14 Juillet 1793



MARSHAL NEY.



TALLEYRAND AND HIS

CORD OF NEY'S EXECUTION.
PREFATORY NOTE.



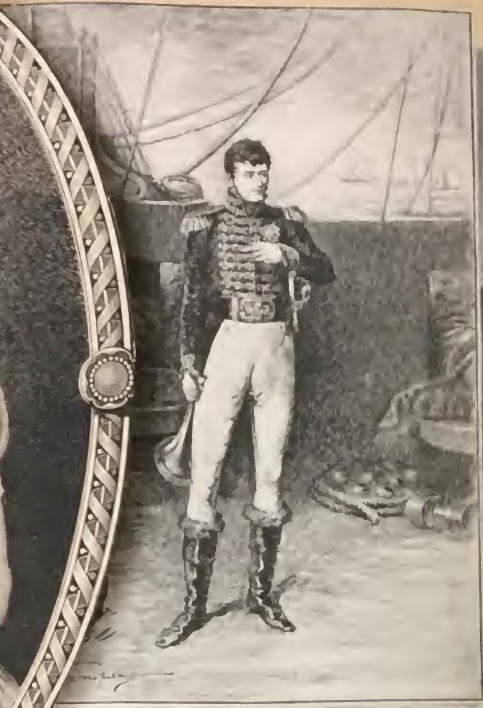
CAPITAIN



MADAME HOWARD







FROM PORTRAIT BY AN UNKNOWN PAINTER IN "DE MÊME" MUSEUM, LONDON.
JEROME BONAPARTE, KING OF WESTPHALIA, IN NAVAL COSTUME.



FROM THE PAINTING BY SARGH STEIGER, IN THE MUSEUM OF FURNACEES
CHARLES PRUSSIAN.
ENGRAVED BY F. S. PILGROW.



Burial of Napoleon.



MADAME DE STAEL



MADAME NECKER.



Baroline

SUZANNE NECKER, THE MOTHER OF
MADAME DE STAEL.



ALEXANDER I OF RUSSIA



BRUNO















PRINCESS KAILANI

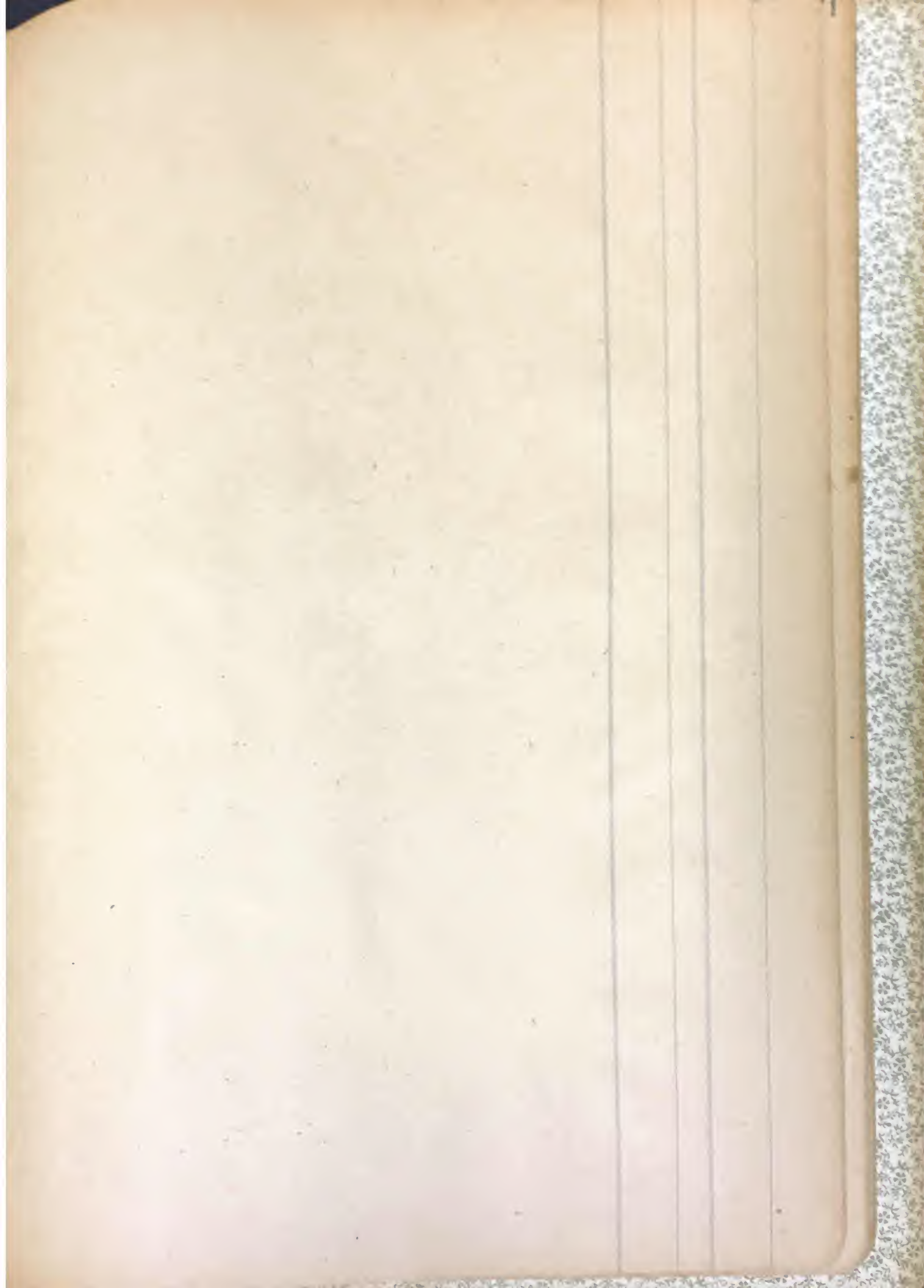




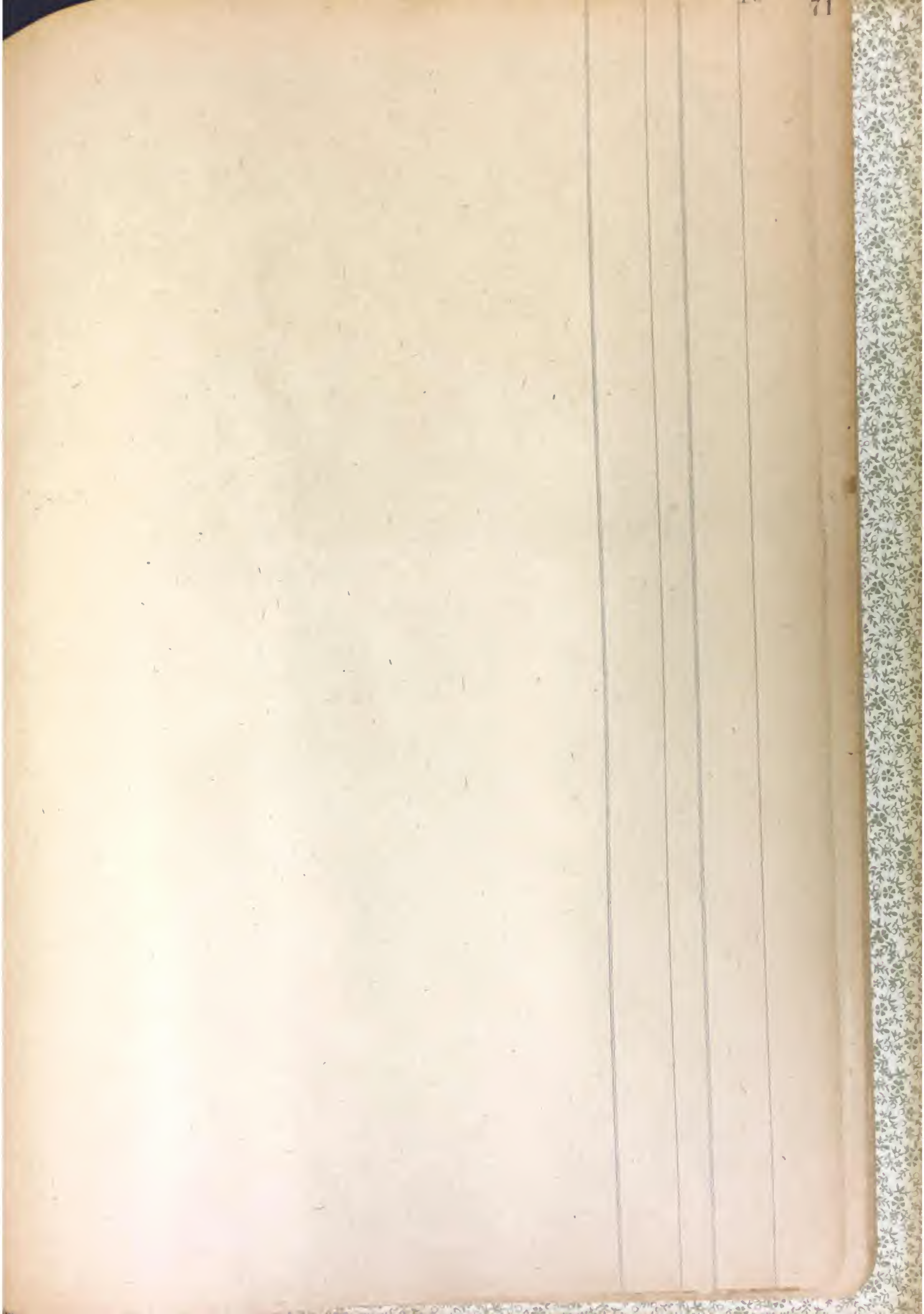












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She looked at him as he turned down the hall-light, casting the shadow of his eyeglass cord over his nice, intelligent face, his straight brow, and sensitive mouth; and suddenly she realized that his Standard was as inevitably a part of him as the very color of his eyes.

He had been born with it, as people are born with silver spoons or a deformity, and

to be irritated with him for it was really very unreasonable.

He was the gentlest of creatures, and as Elsie turned to go up-stairs he held out his hand to her, somewhat benevolently, it is true, but still with the sweetest brotherliness and tenderness. And they both felt that in a various world every one has need of a great deal of patience.

UNPUBLISHED CHAPTERS OF HISTORY.

LAST DAYS OF THE CONFEDERATE GOVERNMENT.

FROM PAPERS LEFT BY STEPHEN R. MALLORY, SECRETARY OF THE NAVY IN THE CONFEDERATE CABINET.

ILLUSTRATED WITH PORTRAITS FROM THE WAR DEPARTMENT COLLECTION.

LAST CABINET CONFERENCES AND NEGOTIATIONS FOR JOHNSTON'S SURRENDER.



THE curious life of the fleeing Confederate Government in its "Cabinet car" at Greensboro continued for nearly a week, and was not all discomfort. Indeed, the difficulties of their position were minimized by the spirit with which these men encountered every trial. Here was the astute "Minister of Justice," a grave and most exemplary gentleman, with a piece of half-broiled "middling" in one hand and a hoe-cake in the other, his face beaming unmistakable evidence of the condition of the bacon. There was the clever Secretary of State busily dividing his attention between a bucket of stewed dried apples and a haversack of hard-boiled eggs. Here was a Postmaster-General sternly and energetically running his bowie knife through a ham as if it were the chief business of life; and there was the Secretary of the Navy courteously swallowing his coffee scalding hot that he might not keep the venerable Adjutant-General waiting too long for the coveted tin cup! All personal discomforts were not only borne with cheerful philosophy, but were made the constant texts for merry comment, quaint anecdotes, or curious story. State sovereignty, secession, foreign intervention and recog-

nition, finance and independence, the ever recurring and fruitful themes of discussion, gave place to the more pressing and practical questions of dinner or no dinner, and how, when, and where it was to be had, and to schemes and devices for enabling a man of six feet to sleep upon a car seat four feet long.

On the 11th of April, in obedience to an invitation from the President, Generals Johnston and Beauregard reached Greensboro for a conference upon the military situation.

"Joe" Johnston, as he was universally known in the army, had more of the air *militaire* than any other officer of the Confederate service. Of medium height, about five feet eight, and weighing about 150 pounds, he had a well-formed and developed figure; a clean, elastic step; an erect, manly, graceful carriage; and an impressive air of command. Bronzed by the sun and hardened by exposure, he seemed in the best condition to meet any possible demand upon his physique; while his grave, handsome face and bright eye, telling of intellectual power and cultivation, were frequently lighted up by a flashing, sunny smile, which betrayed, in spite of an habitual expression of firmness and austerity, a genial nature and a ready appreciation of humor. The Confederate armies included many educated and efficient men in high grades, gentlemen of Christian

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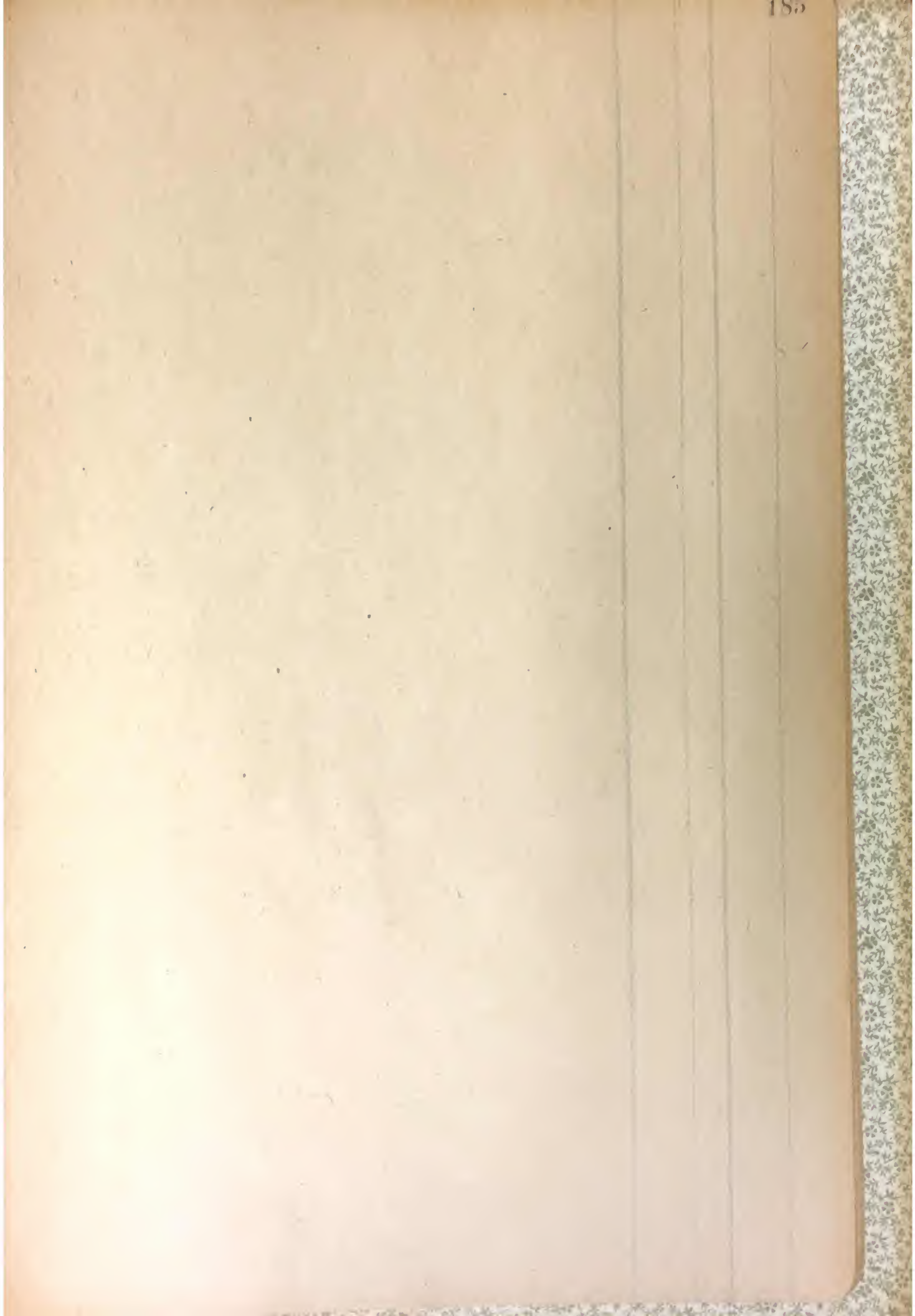
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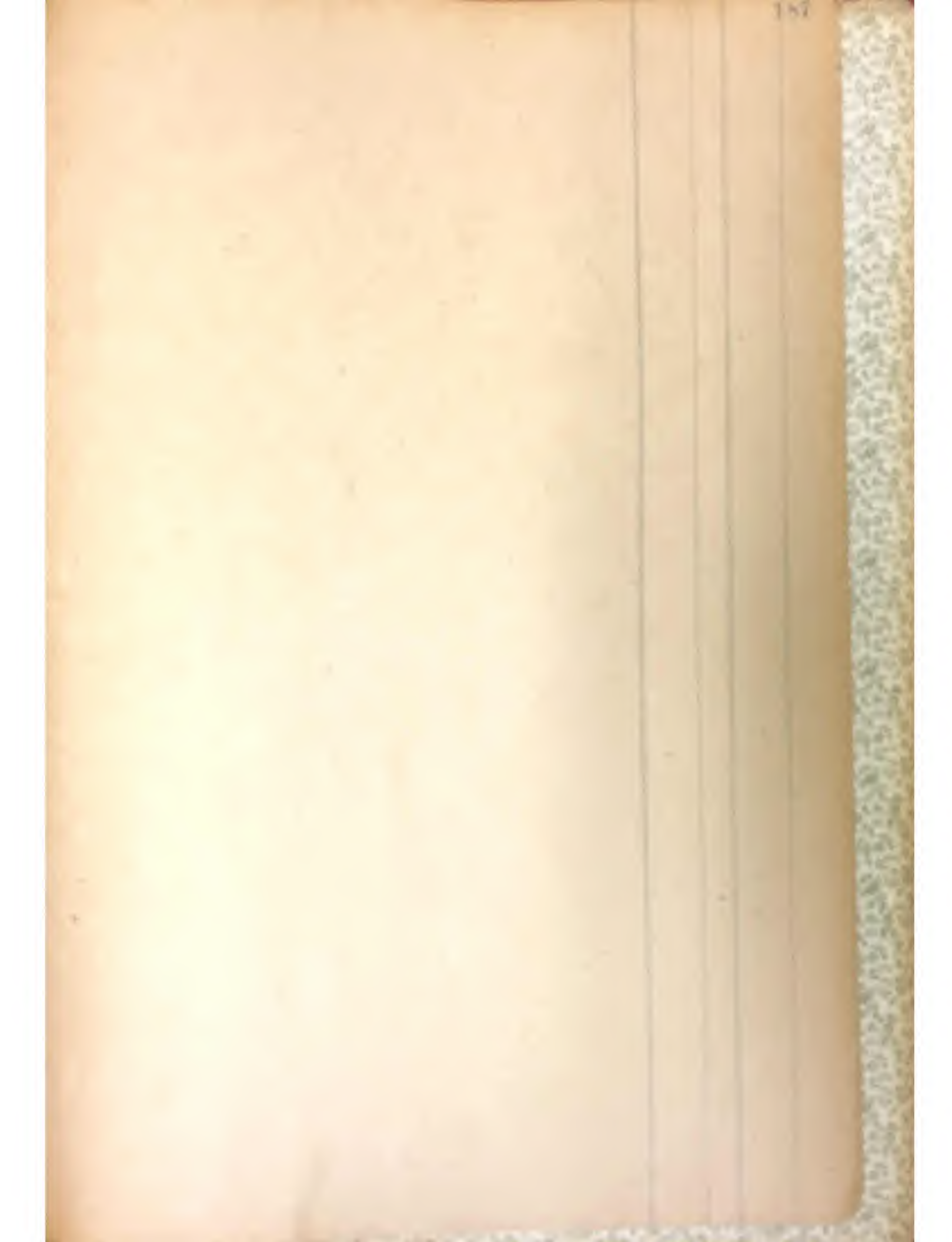


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CIVIL
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